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# Shades of imperialism: Lord Milner and Sir Roger Casement

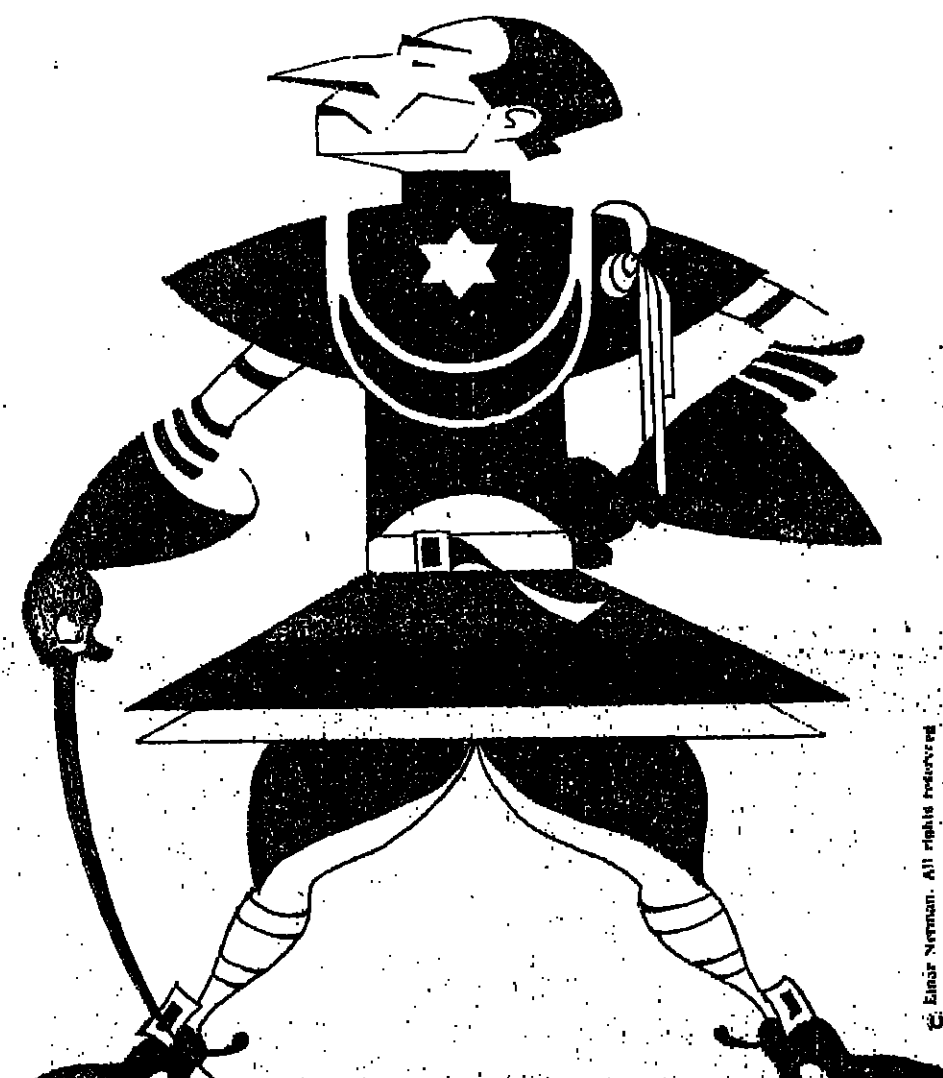
## Isaiah Berlin's 'Vico and Herder'

### Crossman and the censors; Erskine May revised

### Life in the Red Army; Psychoanalysing the generals

### The philosophy of Hilary Putnam, by P. F. Strawson

### The Confucian ideal Economists and politicians by Lord Balogh



Claude Rains in Carol Capke's *The Insect Play* (London, 1923) from *Caught in the Act*, a selection of caricatures by Norman—ranging from Isadora Duncan in Paris in 1910 to Birgit Nilsson in Stockholm in 1970—with a foreword by Sandy Wilson (72pp. Harrow, £2.95; paperback, £1.95). *Roger Norman* was born in Sweden in 1888. He studied under Matisse, but the artist who chiefly influenced him was Aubrey Beardsley. Ivor Novello met him in Stockholm in 1918 and encouraged him to come to London, and from 1921 Norman contributed a page of theatrical caricatures to the *Tatler* every week for ten years. An exhibition of original drawings by Norman, arranged by the Theatre Museum, the Victoria and Albert Museum, is at Leighton House, 12 Holland Park Road, London W14, until early September.

### The Harry Oakes case by Patricia Highsmith

### L. C. Knights as critic; Landseer; The spirit of 1848; Alexander Kluge















**By Theodore Zeldin**

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# In defence of Confucius

**By Michael Loewe**

and been unable to prevent the excesses produced by this failure, Rubin's book reminds us, implicitly, that the twentieth century is marked perhaps more conspicuously than any preceding age by the success with which a few despots have persuaded large numbers of individuals that their value as such is as nothing compared with the overriding requirements of the state or the ambitions of its organizers.

These problems exercised the minds of the four philosophers and their schools of followers who form the subject of Rublin's studies. Confucius (551-479 bc) stressed the infinite value of human personality and its realization in the social ideals. He showed the way towards the improvement of man in moral and cultural terms, and insisted that a ruler of men must stand possessed by the highest moral principles. He rejected outright the view that government is best achieved by the imposition of harsh punishments. By contrast, the Taoist school, as represented by Chuang Yu (c 369-286 bc), based its teaching on human identity in the abandonment of ethical rules, which are bound to be subjective and false. The school believed that by a willing resignation to the natural order of things, natural men can best find their own

soul and be free of false material ambitions.

As against these views of man and his own individual worth, the followers of Mo Tzu (c 478-381 bc) and Shang Yang (mid-fourth century bc), one of the proponents of what is later termed "legalism", reduced man to a creature who serves the interests of the state. To Mo Tzu, the state was the only effective means of achieving that degree of universal conformity that leads to utopia. He saw the state as an instrument of the commonwealth—Rubin, and before him Fung Yu-lan, compare Hobbes in this connection—in which

school and those of the Soviet Union. It is left to Vitaly Rubin, a

Jewish biologist living in the Soviet Union, to take up the cause of Confucius and his ideals. The publica-

Rubin describes the approaches of four of China's basic philosophers to perennial questions such as the relation of man to the universe in order which encompasses him within its members; the merit of the individual as compared with the needs of the totality of mankind and his relation to those organs of temporal authority that he has himself created. These are problems that have been posed in varying terms by the great teachers of

Plato and Chuang Tzu, and humanity has as yet failed dismally to find a satisfactory answer to some of the issues that are involved.

## The long ma

mea  
with

Lover, Wilson said that critics discussed Hamlet as though were a person rather than a

A latecomer in the spate of getting to know-your-China books which accompanied the Chinese government's repatriation at Burlington House in 1974, *The Early Civilisation of China* is undoubtedly the best. The authorship is not too long to clinch a polemic by quoting at length from specialist work, and they quote some of their aptest illustrations from the same sources. Because the text ends at Yüan, the title is somewhat misleading, although, apart from developments in painting and porcelain, not much more is added to the image of Chinese civilisation Ming and Ch'ing.

saviour from Confucianism. Technology, canals and medicine under the Later Han are well done, and the secular aspects of Buddhism in the Tang period made very clear. Earlier Buddhism gets less justice either as to its political role or its contribution to psychology and aesthetics.

The point of the Vehicles is not quite made: Chinese popular Buddhism, and not-so-popular Buddhism, did not grasp the difference between Hinayāna and Mahāyāna before the establishment of sectarian doctrine in the eighth century, so perhaps it matters less that the reader of this book may miss out a little on that too.

The Sung and Yuan chapters are admirably brisk, but too brief, and lean unnecessarily on technology. Painting and literature each have a couple of pages, the latter account made memorable by the authors' translation into pseudo-Miltonics of the poem "In Praise of Farting"—the light and popular is too little regarded, by pundits in East and West.

In the first half of the book the touch is less sure, the story told from archaeology being eked out with legend in an old-fashioned (and thoroughly Chinese) way. Talk of the "Chinese" advancing east and south from the Yellow River in 1000 BC is neither correct nor in the least to be approved in contemporary China. Shang was never "dis-

missed as unhistoric", nor Hsiao either for that matter; or the second only by westernizing archaeologists, and not by the commissioners of the Burlington House exhibition. Though of course not

The condition of Chinese society at all periods is sympathetically recounted, and one need not quibble at the unusual view of "feudalism" which puts it into decline from the end of Western Chou. Currently the Chinese bring it down to 1912 or 1919, the year of the revolution.

affection of the 'sophists' and moralists of the Warring States period is not placed correctly in context; these men were the product of the political troubles they lamented—and lament only because they failed to receive a more active part in them. With that political disruption went a ferment of ideas which is unmatched in the later feudalistic union of the Chinese em-

pire. And in the pre-Han as in the post-Han, not nearly enough is made of: art as the fullest expression of the Chinese genius, in its products and its theory. Speaking to a Western generation somewhat crazed by building aesthetic, much should have been said of Chinese architecture and its legacy to East Asia as a whole. None of this seriously reduces the interest of a book valu-

able to the desultory but critical reader.

and his appreciation of Confucius may be quoted (Fung Yu-lan, *A History of Chinese Philosophy*, Volume 1, translated by Derk Bodde, London, 1952):

In the preceding section it has been shown that Confucius laid considerable emphasis upon giving free expression to man's nature. The true manifestations of a man's nature, he said, need only be blended with good form or *li* to reach the highest excellence (*jen*), which is hence something which it is possible for all of us to follow and practise.

his stands in bleak contrast with the statement that has been published over Fung's name recently. English version in *Selected Articles Criticizing Lin Piao and Confucius*, Foreign Languages Press, Peking, 1974):

I formerly interpreted Confucius's

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to complement a new display, "Chinese Ceramics through the Millennia", at The Metropolitan Museum of Art in New York, Suzanne G. Valenstein has prepared *A Handbook of Chinese Ceramics*.

231pp. Metropolitan Museum of Art, distributed by New York Graphic Society, Boston, \$15. The book is copiously illustrated, regretably only in black and white, with 201 objects from the museum's own collection of some 4,500 items. Forty-eight wares from other collections are called in to make good missing links in the chain of Chinese ceramic history from the Neolithic

The author, who is assistant curator of the museum, tells the story well, describing the various technologies used in the light of recent archaeological discoveries. But she gives scant help with the interpretation of patterns and motifs, offers no list of remarks, and there is no index.

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